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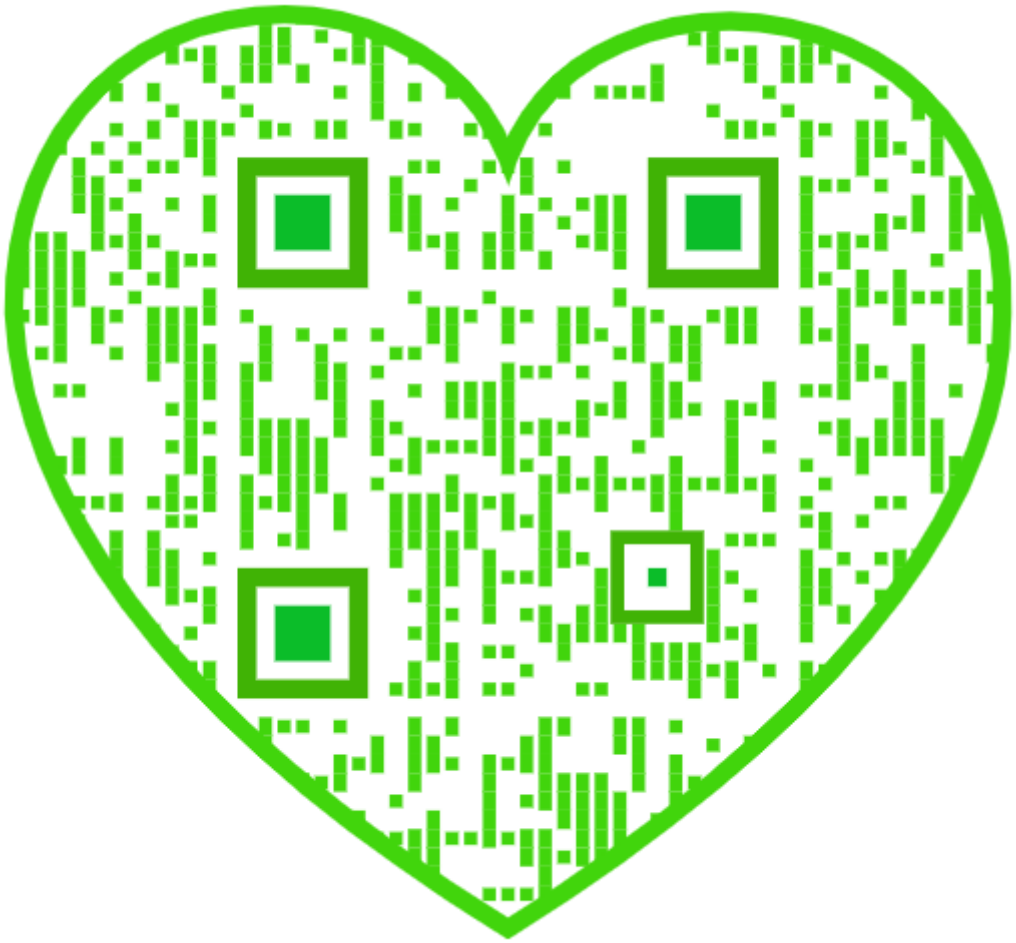

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A BRIEF SURVEY OF PRINTING HISTORY AND PRACTICE

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A BRIEF SURVEY OF PRINTING

HISTORY AND PRACTICE

BY
STANLEY MORISON
&
HOLBROOK JACKSON

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NOTE

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A SKETCH OF PRINTING HISTORY

§1

THE BEGINNINGS

The form of the written book, the ancestor of the printed book, was the lineal descendant through many stages of the author's own personal copy. The scribes imitated the author and the printers imitated the scribes. Hence it is that the title page, the running headline, the chapter division, and the index are not to be found in early printed books. Progress in so revolutionary an invention as printing was necessarily slow. The scribes naturally hated its merciless rivalry, and the Church, though quick to seize upon the invention for the printing of indulgence-certificates, liturgical, legal, and theological works, took care to control the new craft. The State itself was suspicious of sedition. Schoolmasters, however, seem to have welcomed the craft with enthusiasm, and the favourite grammatical treatise, called the *Donatus* from its author's name, Aelius Donatus, enjoyed a considerable vogue. It was apparently the first book printed with movable types, and fragments of many early editions testify to its very considerable

circulation. Gutenberg printed it in 1448 or so. Broadsheets and bibles, psalters, law books, and commentaries followed. Slowly but surely the scribe was superseded. At first the printer kindly left him a space at the chapter heads for a decorated initial, to be inserted at the scribe's leisure. Red and blue paragraphing was also jobbed out to the writers, but when two-colour printing became practicable the rubricators were out of work, and sought refuge in the establishments of bookbinders, where they filled in their time as rulers of the page, i.e., they squared the book with thin red rules. Finally this supererogatory work was taken from them and they disappeared altogether. It took the printers sixty years or more in which to emancipate the book from the manuscript tradition and to place their craft upon an independent basis. The title-page began as a mere two-line text printed high up on the page. The printer's trade-mark or device, a pictorial woodcut, subsequently became an integral part of the title-page, and, while the printer's name was to continue in its position at the end of the book, it became usual to foot the title-page with the name of the bookseller or publisher. In the sixteenth century the spread of learning, the heat of controversy, and the stimulus of commercial gain did much to develop the craft. The activity of the Aldi at Venice in the field of these plain

reprints was a remarkable portent. From 1495 to 1597 they were prolific producers of editions of classic authors. Nor was the example lost. Their success created a number of imitators in all parts, notably in Lyons, where Sebastian Gryphius, an Italian, did a thriving business in pirated aldines. Lyons indeed became the centre of the book trade in France. With Salomon Bernard at their head, there flourished a remarkable school of book-illustrators. Of all the Lyonnese printers perhaps Jean de Tournes I. is the most outstanding, as his charming editions of Ronsard, Petrarch, his editions of Ovid, Marot and the Bible testify. Desire for quick and easy profit did its deadly work of lowering the standard of printing. Worn types, inferior ink, and bad paper destroyed by degrees the power to produce and the taste to appreciate good printing. From the later decades of the sixteenth century the story is one of increasing degradation. Books were never so popular. The great Leyden firm of Elzevir who issued a sort of Everyman Library of their day, inferior though their issues were to the best Italian and French work, kept alive in some sort the old tradition of Tory and Jenson. Their editions, more famous perhaps than they deserve, on the whole fail in their illustrations. At last it was the age of engraving. Book illustration from incised plates had been attempted by early printers in Italy

and the Low Countries. In 1477 full-page engravings appeared in a devotional work printed at Florence. The printer was pleased enough, however, to equip the second edition (1491) with woodcuts. The experience of the other pioneers also pointed against the use of metal. Experiments by goldsmiths, craftsmen and others continued here and there, but it was not until 1551 that a really practical attempt was made at illustration by means of the copper plate. At this time one Jerome Cock, who was later to become a colleague of Christopher Plantin, the famous Antwerp printer, put forth a series of cuts of Roman antiquities. The elapse of ten years or so saw the invention by Plantin of the engraved title-page, and in 1568 the English Bishops' Bible appeared with an engraved frontispiece. In 1596 appeared the brilliant and delicate work of Theodor de Bry of Frankfort. The rest of Europe followed. In a few years the woodcut was no longer a thing of the present, and book-illustration in the seventeenth-century was completely in the hands of the engravers. In England, Hollar and Faithorne, in France François Chauveau, and the Luykens in Holland, produced an abundance of work of varying merit. The early years of the eighteenth century, however, saw the rise of a new school of illustration. In 1714 a French publisher put forth *Les Amours de Daphnis.*

This book was illustrated with some 25 plates and was the first essay in that remarkable mixture of etching and engraving which culminated in the sumptuous Molière of 1734 and the la Fontaine of 1755. The fashion appealed to Boucher, Eisen, Gravelot, Cochin, and Moreau-le-jeune, whose designs were interpreted by the very able engravers of the time, le Veau, de Ghent, de Née, Chenu and many more. In England one or two enterprising editors secured the co-operation of French illustrators, such as Gravelot, but for the most part our books were poorly presented. John Baskerville, the ex-writing master, astonished Europe in 1757 with his edition of *Virgil*. His type was in the tradition of the writing masters of his day, i.e., a rounder letter than Caslon's; and he was given to liberal leading and to generosity in the matter of margins. Though his setting was simple and unaffected his success at home was of short duration. A more thorough exponent of Baskerville's methods was the Italian Bodoni, of whose press the connoisseurs of all countries were to unite in praise. The beauty of a Bodoni book lies not in its type, but in its arrangement and in its presswork. His followers copied his types, but were not so careful with their presswork, and Europe became filled with indifferent and bad imitations of Bodoni. Some few tolerable attempts were put forth by the Didots in

Paris. In England, Bulmer, a native of Newcastle-on-Tyne, with the help of Wm. Bewick, the woodcutter, produced a number of satisfactory works, but the rest was wilderness.

§ 2

THE ENGLISH REVIVAL

The revival began in England, where, as we have seen, practically alone among countries, there were always what Stendhal called "the happy few" who kept the good tradition alive. The raw material of the revival was ready as far back as the year 1720, when Caslon set up his typefoundry in London and began the casting of the now famous *old face* founts which have become classical. In the year 1844, the most memorable printing year in England since Caxton issued his *Game of Cesse Playe* in 1474, Whittingham printed for Messrs. Longman *The Diary of Lady Willoughby*, which was followed in the same style by *Further Portions* in 1848. These books have the durable charm of all good craftsmanship, for their beauty is achieved entirely by their use of types and a few printers' flowers. It is also worth noting that the venture was commercial and not the whim of an amateur of good taste.

This impulse towards good printing, despite its distinguished accomplishment, proved a false dawn for it passed with its inspirers, but the memory and influence of fine craftsmanship endured, waiting refertilization at the touch of a master. The world of printing, after the Whittingham-Pickering period, passed into something worse than the meanness and squalor of the late seventeenth and eighteenth centuries. Printing fell into the depth of pretentiousness; it became "artistic." Many of the books of the sixties, seventies, eighties, and even the nineties became fouler than the worst of the squalid productions of the 1790-1820 period.

The reaction came at the close of the eighteen-eighties. Contempt of the vogue of vain and meaningless "prettiness" was in the air. Many men of taste and skill were thinking typographically. Henry Daniel at Oxford had already solved the problem of good printing for himself by issuing limited editions of books in Fell type, which are now familiar only in the cabinets of wealthy bibliophiles, and John Ruskin had superintended the dignified and unpretentious printing of his own works.

Then came Herbert P. Horne and Selwyn Image with their handsome folio magazine-book, *The Hobby Horse* (1886-1892), more ambitious than satisfying, but a bombshell at the time. In 1889 Hacon and Ricketts advanced

several steps in beauty and distinction, with *The Dial.* These pioneers were all more or less in touch with the Arts and Crafts Exhibition Society which sought to revive the lost sense of design and good craftsmanship in all common goods. The movement was inspired by William Morris. This virile genius was as varied as masterly in his gifts, and as tireless in energy as any great figure of the heyday of the Italian Renaissance. Michael Angelo and Leonardo da Vinci would have hailed him brother.

Morris had long been dissatisfied with the printing of his own works and had discussed the problem of reviving good printing with his friend Mr. Emery Walker.

In the year 1890 Morris began to design the Kelmscott types. In his types and his notions of type forms Morris was not infallible. It is in his press work and book construction that his example has most significance. The Kelmscott Press became an accomplished fact in 1891. Between the years 1891-1897 some fifty-three works were issued, and it is safe to say that not since Geofroy Tory's time had such a series of beautiful books been offered to a mildly indifferent world. Unfortunately, the volumes were produced under conditions which made them purchasable only by the few. The book dealer saw his chance. There was speculation in Kelmscotts as if they had

Shakespeare's Sonnets

And A Lover's Complaint

With an Introduction
by W. H. Hadow

At the Clarendon Press
M CM VII

Title page in Fell type, University Press, Oxford, 1907

been Kaffirs or Rubbers, and to-day these noble volumes have become the toys of rich collectors whose sense of beauty is invariably conditioned by an instinct for rarity and pecuniary value.

The Kelmscott books range in size from a pocketable 16mo through octavo and quarto to full-sized folio. Many of the volumes were illustrated with woodblocks from designs by Sir Edward Burne-Jones, in addition to the handsomely decorated title-pages and initial letters designed by Morris himself. The most splendid of this series of typographical masterpieces was the *Chaucer,* upon which Morris, out of the love he bore this poet and the mediæval England which he interpreted, lavished the ripeness of his genius. It was set in type specially designed by Morris, embellished most luxuriously with decorations and initials also specially designed by Morris, and further illustrated with eighty-six drawings by Burne-Jones.

It was only natural that the example set by William Morris at the Kelmscott Press should find imitators. Some, as is to be expected, were shameless pieces of charlatanry, but others marked a kinship with the spirit of finer workmanship which inspired Morris. Notable among the printers of the revival was Mr. Charles Ricketts, whose Vale Press books, set in a roman fount derived from

Jenson, have distinction and quality worthy in their own individual way to uphold their heads even among the aristocracy of Kelmscott.

Mr. Ricketts' printing, though not lacking strength, won distinction rather by grace. If the Kelmscott printing was masculine, the Vale was feminine. A less conventional decoration was adopted, colour was more often used, and where the Kelmscott bindings were usually sober grey boards or durable vellum, the Vale covers burst into flowered decorations.

At about the same time Lucien Pissarro issued a charming series of volumes in *belles-lettres*, at first from the Vale Press and afterwards from his own Eragny Press, which showed marked individuality and mastery of colour.

A note of European importance was struck by the printing which came from the Doves Press, Hammersmith, established in 1900 by Mr. Cobden-Sanderson. Here the typographical genius of Emery Walker, which had hitherto been very largely an influence—a power behind the throne of good typography rather than an individual expression of creative work—expressed itself in the Doves type. This fount was modelled closely on Jenson's, and it made the Doves Press books the high-water mark of the printing revival.

In 1902 Mr. St. John Hornby, who had been experimenting with the Caslon and Fell founts, established the Ashendene Press with a type adapted from a letter used by Sweynheim and Pannartz in the fifteenth century. It is a heavy transitional letter with a pronounced affinity to gothic. Many fine books have come and are still coming from this press which remains to-day the only English private press.

Thus has progress towards good printing been definitely assisted by, and no less definitly removed from, the noble but always a little remote enthusiasms of the great amateurs of the nineties, but it is because of their enthusiastic craftsmanship that the movement has spread into the ordinary channels of business and affairs. This result has been slow indeed, but it has been sure. Without the example of these presses there is little doubt that it would have been impossible to chronicle that marked improvement which has characterised recent typography. The private presses achieved something more than the printing of those admirable books which bear their names. They caught up the dropped threads of the great printing tradition. Because of their practical idealism, any printer may find inspiration in the fact that he can work in the company of the master printers down the ages.

Some magnificent volumes have issued from the Doves Press from its commencement to the death of Mr. Cobden-Sanderson in 1922, but the influence of the Doves work in printing and in binding was felt more perhaps on the Continent than amongst ourselves, *e.g.* in Germany.

A page from a Paris *Horæ* decorated by Geofroy Tory

THE REVIVAL IN FRANCE

The cult of the finely printed and illustrated book, pursued during the eighteenth century with an enthusiasm which became almost extravagant, was very severely affected by the revolution. Then the taste for fine printing, where it existed, became divorced from tradition. The events of the day inevitably fostered a spirit of novelty, though even before the revolution the older traditional style of French printing had been modified by foreign infiltration. The cold, widely spaced and leaded page of Baskerville which had been copied by G. B. Bodoni of Parma was popularised in France by the Didots. This great dynasty of engravers, typefounders, paper-makers, printers and publishers succeeding in moulding the letter and spirit of the mass of French printing almost to our own day. The first of the line, Ambroise Firmin Didot, Director of the Imprimerie Royale, cut in 1775 the first of those condensed, refined and mechanically perfect letters which were destined to become typical of French printing for more than a hundred years. It was exceptional, unfortunately, for French printing, to secure that logical arrangement of matter, careful inking and machining, and good paper upon which the hair lines of the condensed Didot types

depend for a passably fair appearance. Some interesting, if rather lifeless, *éditions de luxe* were produced from time to time, but the mass of French work sank to the very low level which was general in all European countries. The revival of old face type under Pickering and the Whittinghams, however, awakened an echo. A parallel movement was initiated by the publisher, Louis Perrin, who in 1846 had found among the old and disused types of the Imprimerie Rey of Lyons, a series of letters whose resuscitation initiated a revived public interest in old style printing. This reaction against the Didot style had a purely literary success, and the bulk of commercial and job-printing remained untouched. The revived Lyons types were accompanied by a selection of decorations composed of conventional renaissance flowers and grotesques such as the Elzevirs had used two centuries earlier. In this neo-Elzevir style a number of pretty volumes was issued—the Jouaust and Lemerre series are known to all. In 1870 the printer Jules Claye of Paris recut a large number of decorated initials, vignettes and fleurons in the arabesque manner originally created by Peter Flötner of Nuremberg, 1546, and which were much used by the most prolific printers of sixteenth century Lyons, Rovillius and J. de Tournes. Collectors, however, of fine French printing discover little

of interest in even the best years of the nineteenth century. Volumes in which typographical ambition played any part were dressed in either the neo-Elzevir or the neo-Lyons style. These were hardly varied until the advent in 1896 of M. Edouard Pelletan, who in that year established the first publishing house in modern days to employ for secular purposes the old official types of Garamond and Grandjean. Pelletan strove to conserve a very high standard, and in his several illustrated series achieved many successes. His *Almanach des Bibliophiles* for 1908 was decorated by Monsieur Bellery-Desfontaines. Wood-cuts in the soft colours so charmingly employed in Lucien Pissaro's Eragny books appear in the *Almanach* for 1901 illustrated by Eugene Grasset. This artist, whose work displays a Walter Crane influence, designed in 1897 a letter for the typefoundry directed by Georges Peignot. The latter's enthusiasm is largely responsible for the issue of a number of faces which have contributed so much interest to French printing of the last decade. The twentieth century indeed witnessed an awakening among French bibliophiles. M. Pelletan's example was not without its effect. At the same time there succeeded to the direction of the Imprimerie Nationale an erudite and practical enthusiast in M. Arthur Christian. In his period of office (cut short by his death in 1906) there was

printed the immense work of Claudin: *Histoire de l'Imprimerie en France*, 1900, composed in large sizes of Garamond and Grandjean faces. This monumental work was followed by several admirably printed monographs by M. Christian. His *Debuts de l'Imprimerie*, 1905, is a work whose interest is augmented by the author's happy notion of printing each chapter in one of the special types created at the Imprimerie Nationale. The volume thus displays the evolution of French type design from Garamond through Grandjean and Luce to Didot and Jacquemin. In the meantime private clubs supported by powerful personages in society and politics were devoting themselves to the printed book. One of the most important of these, *Le Livre Comtemporain* founded in 1902, was much influenced by Arthur Christian and Louis Barthou. The private press as known to English and German amateurs secured no lodgement in the ambitions of French enthusiasts but in the ensuing years a number of publishers endeavoured to produce the volume of distinction, the *édition d'art*. A close understanding with contemporary artists resulted in the execution of some interesting books illustrated with wood engravings, *eaux fortes*, etc. Of this kind, M. Leon Pichon's publications are conspicuously successful. M. Pichon learnt his trade in the printing house of his father and tempted by the example of Pelletan, determined

to publish on his own account. He shared with Pelletan an affection for the wood-cut and the *éditions Pichon* are uniformly illustrated by work in this medium principally from the hands of Hermann Paul and E. Carlégle. The renaissance of wood engraving led to excesses in France where in response to the demand created by Pelletan and Pichon there arose several irresponsibles who lacked both understanding and discipline. For them anything was good enough if only it were a *bois,* and they thought the pocket volume was the better for being set in a poster type. It is not remarkable that there should be symptoms of a reversion to intaglio printed illustrations.

J. E. Laboureur, the wood engraver, has recently illustrated M. Valéry Larbaud's *Beauté, mon beau souci* with some 35 designs, but *gravées au burin* with great charm.

Whether this so far solitary but successful attempt will influence a return from the black heaviness of the wood engraver to the blonde grace of the copper plate remains to be seen. In the meantime the *bois* is still supreme and the *éditions à tirage restreint* almost without exception employ the wood engraving. For the most part the designs are heavy and are printed with a coarse type. Thus the *éditions de la Nouvelle Revue Française* approximate to our English early 19th century chapbooks of Catnach and others. M. André Lhôte's illustrations to his *Rime of the*

Ancyent Marinere (1920) are, however, so much lighter in line as to bear printing with a text set in 14-point Caslon. This is consequently a much more charming volume than the same author's edition of Francis Thompson's *Anthem of Earth* (translated by Paul Claudel).

There has recently been a marked improvement in the setting of the plain volume issued without illustrations and there is evidence of greater and more intelligent interest in book construction, witness the general contemporary publications of Hachette and Larousse.

In certain kinds of periodical literature, the French display an easy supremacy. The *Gazette du Bon Ton,* an illustrated journal of feminine fashions, was founded in 1913 by M. Lucien Vogel, in collaboration with the great houses of Worth, Redfern, Lanvin and others. It is printed in the elegant Cochin types cut by Gustave Peignot and is ravishingly illustrated by such artists as Roger Boutet de Monvel, André Marty, Derain, Le Pape, reproductions of whose drawings are coloured by hand—an expensive process occasionally utilised for such books as Brunelleschi's *La Guirlande.* A finely printed and illustrated quarto journal devoted to letters, music and the arts, entitled *Feuillets d'Art* ran at quarterly intervals during 1914 and 1915. The journal was printed in Cochin types and was richly illustrated with engravings, collotypes and hand coloured reproductions.

LETTRES

DE

JEAN DE LA FONTAINE

À SA FEMME

SUR UN VOYAGE DE PARIS EN LIMOUSIN

A MESDAMES DE BOUILLON
DE CHAMPMESLÉ, ULRICH, ETC.
À MESSIEURS JEANNART, DE MAUCROIX
FOUCQUET, RACINE
AU PRINCE DE CONTY, ETC.

Édition complète, illustrée par J.-L. Perrichon
de paysages & portraits, gravés sur bois

PARIS
DE LA COLLECTION ADOLPHE BORDES
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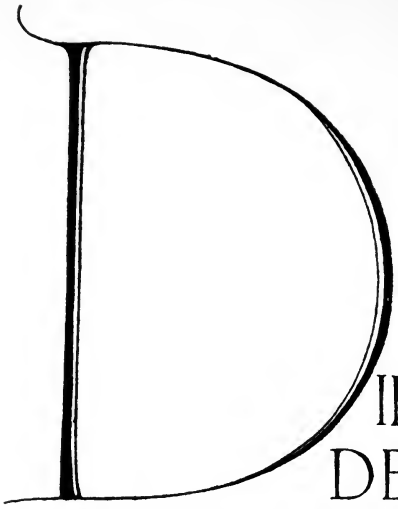
125, Boulevard Saint-Germain, 125

MCMXX

The Imprimerie Nationale, Paris



DIE DEUTSCHEN

haben in den letzten Menschenaltern manche Eigenschaften und Neigungen entwickelt, die sie selbst nicht zu besitzen glaubten, und die ihre Nachbarn ihnen nicht zutrauten. So sind sie auch in anderm Sinne Sammler geworden, als ihre Väter und Großväter es waren. Aber die Empfindungen, mit denen der Sammler in Deutschland heute noch angesehen wird, und die Urteile über die Sammeltätigkeit, denen man noch begegnen kann, beweisen, daß es gar nicht überflüssig ist, die Bedeutung und den Wert der Sammeltätigkeit zu prüfen.

¶ WAS MAN VON EINEM STÜCK WELTGETRIEBE WAHRZUNEHMEN VERMAG, HÄNGT VOM STANDPUNKT AB, DEN MAN WÄHLT, UND VON DER AUSBILDUNG DER AUGEN, MIT DENEN MAN SIEHT.

Herr Rudolf Koch's type and initial, Offenbach-a-M. 1922
(in the original the initial is in blue)

THE REVIVAL IN GERMANY

The beginnings of the revived German interest in the printing craft are to be found in the first number of the *Blätter fur die Kunst* arranged by the poet, Stefan George, in October, 1892. This journal, printed by Otto von Holten, in the *romische antiqua* of Genzsch & Heyse, slight as it was, created interest in the problems of typography. A more ambitious venture was a second periodical, the *Pan,* a super-royal quarto devoted to the arts and letters. This review was issued by the *Genossenschaft Pan,* a group of young artists and writers led by Julius Meier-Graefe (of whom more will be said *infra*), Baron Bodenhausen and Count Harry Kessler, who ten years later established a private press at Weimar. *Pan* was handsomely printed by the Leipzig firm of Drugulin, in an old Dutch letter whose beauty recalls that of the Fell types in use at the Oxford University Press. The venture was richly illustrated with original lithographs by Joseph Pennell and Will Rothenstein. Etchings by Strang and others also appeared and the editors were close observers of the contemporary English arts and crafts movement. The 1896 volume by including a number of Kelmscott facsimiles, brought Germany into touch withWilliam Morris and Walter Crane.

Educated Germans grew to share these interests with great enthusiasm, and general publishers and printers were persuaded to assist the new movement. In 1896 the firm of Eugen Diederichs commenced the publication of limited editions for the bibliophile. He was quickly joined by Fischer, Schuster and Loffler, Alb. Langen and later a new publishing house, the Insel-Verlag (1902) which owed its origin to another periodical, the *Insel* (established in 1899). The Insel-Verlag, first under the direction of Rud. von Poellnitz and the distinguished Leipzig printer, Carl Ernst Poeschel, and subsequently of Dr. Anton Kippenberg, issued a number of very handsome volumes. The most individual of these, the series of German classics entitled the *Grossherzog Wilhelm Ernst Ausgabe,* commenced to appear in 1905. The format of the series was designed by Mr. Emery Walker and the volumes possessed a calligraphic half-title and title designed by Mr. Edward Johnston and Mr. Eric Gill. An exhibition of the work of these latter masters was held at Weimar and elsewhere in 1905 and the ensuing ten years saw a great increase of enthusiasm and of discernment. The influence of the Doves Press also grew strongly upon the Germans, restraining somewhat their tendency towards excited colours and tortured initial letters. Thus taste for the extravagant and the bizarre gave place to

a patient and perhaps too literal following of the Doves tradition. Such at least was the style of the first German private presses, the Ernst Ludwig Presse (Kleukens, Darmstadt, 1907) and the Janus Presse (C. E. Poeschel and Walter Tiemann, Leipzig, 1907). In 1908 Herr Poeschel founded with the Munich publisher, Hans von Weber, the *Zwiebelfisch, eine kleine zeitschrift fur buchwesen und typographie,* a crown octavo which, while it owed perhaps a little to the example of Will Bradley, displays a number of original and excellent features, in particular a mastery of the use of small type. In the meantime the influence of the English school of calligraphy was powerfully affecting the German artistic crafts. The fine writing of Mr. Johnston had won an intense admiration in Germany and in 1906 his pupil, Fraulein Anna Simons was commissioned by the government to give courses of writing at Düsseldorf and other centres. In a short time a number of able German practitioners were able to bring a newly-found skill to the solution of typographical problems. Again, therefore, an English influence operated to the discipline and, therefore, the enrichment of the German graphic arts. The Johnston influence was in fact doubly important. Its traditional basis enabled such artists as E. R. Weiss, W. Tiemann, F. H. Ehmcke, and Rudolph Koch to design

title-pages and decorations in true harmony with the printed book but it also exerted a potent force in the field of type design. Unlike their English colleagues, the German type-founders were not slow to discern the development on the one hand of a public interest in roman letter and on the other, of the evolution of a school of masters of that form. In this connection the achievements of Dr. Karl Klingspor, type-founder of Offenbach a. M. deserve mention. Much of the credit for the notable improvement in German type design is due to his enterprise and sagacity. Klingspor's first attempt, the *Eckmann-shrift* (1901), was not happy, nor indeed is there much to be said for the first type designed by the architect Peter Behrens and cut in 1902. The roman letter was still a novelty to the Germans and the absence of tradition led to a certain wildness of experiment which died hard. The Tiemann antiqua of 1909 was a real success, however, and has found favour in England. The companion italic, the Tiemann *kursiv* is an even more handsome letter. Klingspor's recent antiquas also include a highly successful character designed by Peter Behrens in 1914. The latest creation is an antiqua cut by Rudolph Koch. This able calligrapher, wood engraver, etcher and weaver has hitherto chosen to work in the spirit of the traditional German black-letter of whose form he

possesses a sure mastery. His Maximilian fraktur (1918) and Deutsche Schrift (1910) also designed for Klingspor are both remarkably good black-letters. One of the most important of Koch's many activities is to be seen in the Rudolfinischen-Drucke, a series of handsome books issued from a private press in Offenbach directed by himself and Rudolph Gersten. These volumes and the productions of the private book club, the Maximilian Gesellschaft, founded by Dr. Hans Loubier provide a consistent and excellent use of the gothic letter.

The roman letter, however, appears destined to displace the gothic for all but such highly conservative uses as in bible and prayer book. The two newest and most considerable German typographical and artistic ventures, the Bremer Presse (1914) and the Marées Gesellschaft (1916) exclusively employ the roman. The former undertaking was founded by Dr. Wilhelm Wiegand in 1914 and has the advantage of Fraulein Anna Simon's co-operation. The type used for the Bremer Presse's series of fine classics is perhaps too large for the page, while the smaller size employed for more ephemeral purposes is most charming. The Marées Gesellschaft is perhaps Germany's most ambitious venture Julius Meier Graefe who was, it will be recalled, one of the original *Pan* group, held the

view that the only sure corrective to the futilities and extravagances of ultra-modern art lay in the appreciation of the masterpieces of the past. Meier Graefe determined to secure this end by the production of perfect facsimiles of reproducible subjects such as water-colours, drawings and pastels. These were to be chosen with a catholic taste and were to range from Dürer and Rembrandt to Gauguin and Renoir. A subsidiary series was to consist of editions of German classics with fitting illustrations. The war postponed the execution of the idea, but in 1916, Meier Graefe as an exchanged Russian prisoner of war, was able to initiate the institution which he named after the neo-classicist painter, Hans von Marées of Munich. The first publication was an edition of Goethe's *Clavigo* with coloured illustrations by Gotz Von Seckendorf.

The typography executed by Drugulin was arranged by Emil Rudolph Weiss, Germany's foremost *buchkunstler* and himself a contributor to early issues of the *Pan*. In the following year appeared the first of the fine portfolios, the Cezanne Mappe, which justly entitled the Marées Gesellschaft to the applause of the discerning public whether German or other. Instant success led Meier Graefe to promote the establishment of the Ganymed Anstalt where, with eight collotype presses of the newest type and two magnificently equipped

studios all the Marées reproductions are now made. Though collotype is used as a basis, the absolute fidelity to the original is only achieved by means of highly-trained retouchers who work over the plates with the most minute care. A magnificently printed preface introduces the student to the contents of the portfolio. Equally with the prints, this introduction is designed with extreme care. The Marées publications represent, therefore, an achievement of unparalleled success. Never before have reproductions been published with such conscience and such cunning, and the brave enterprise well deserves the international support which it is a pleasure to record is rapidly extending.

THEOCRITUS

TRANSLATED INTO ENGLISH VERSE BY CHARLES STUART CALVERLEY

Houghton Mifflin & Company

Boston and New York

By Mr. Bruce Rogers [1906]

AMERICA

While fine printing in the United States owes its inspiration to English influence, the debt has been repaid with compound interest. So rapidly has progress been made that American leadership in all the departments of commercial printing is incontestable. In magazine printing the work of our own printers and publishers is as nothing compared with the splendid productions of American periodical printers. In commercial job work the comparison is not perhaps quite so obviously to our disadvantage, and our old-established English and Scottish houses still maintain a higher standard of excellence than that which characterises the average American book printer. The latter's taste is perhaps over fond of heavy and shiny paper. In fact, normal book production in America has still to benefit from outside examples.

The immense strides made by printers who work exclusively for commerce have completely outdistanced those whose work is for literature and the arts. This is the more surprising in view of the fine work in the latter direction achieved by one or two presses.

The renaissance of American printing was due to the contact of English influence with a number of American enthusiasts. Prominent among these early workers were Mr. D. B. Updike, who founded the Merrymount Press

THE JOURNAL OF *Madam KNIGHT*

With an INTRODUCTORY NOTE by
GEORGE PARKER WINSHIP

BOSTON:
Printed by BRUCE ROGERS for the Publishers
SMALL, MAYNARD & COMPANY
1920

in 1893, and Mr. Will Bradley, already well-known as a decorative artist, and who issued the first number of his "Book" in 1896. It was natural that American beginnings should reflect theMorris taste. So Mr. Bradley employed heavy floral borders, and used a reproduction of the Golden Type as his text letter. Other amateurs, however, were following the sounder methods of William Pickering. Messrs. Copeland & Day of Boston, put out a number of interesting volumes composed in old face type. Mr.W. D. Howells, a printer turned novelist, interested himself to secure distinction in the typography of his books, while Mr. Updike's influence rapidly extended. The early books, for instance, of Mrs. Wharton were printed at the Merrymount Press. The style of the Press has varied from an almost too solidly Italian renaissance manner to that of the English eighteenth century. The Merrymount Press has issued many beautiful works. It is the most distinguished press in the United States, and in the purity of the traditions, the sincerity and scholarship of its productions, goes far towards rivalling the almost unapproachable excellence of that chief of presses, that of the University of Oxford. At Springfield (also in Massachusetts) Mr. Will Bradley directed the Wayside Press, printing largely for commercial houses in his vigorous chap-book style.

The highest peak of American fine printing was reached in Cambridge, Massachusetts. Here, for a number of years, Messrs. Houghton Mifflin had endeavoured to give character to the volumes issued in the course of their business as general publishers. The firm possessed their own printing house, the Riverside Press, and in 1899 it was determined to create a special department of fine book production. There was placed in charge Mr. Bruce Rogers, at one time a naval architect, and more recently, with Mr. F. H. Day (of Day & Copeland) a designer of books. During a dozen years there issued from the Riverside Press a series of finely printed books, the excellence of whose craftsmanship it is impossible to exaggerate. The sixty or so volumes issued under Mr. Rogers' direction display a complete mastery of the use of old style and modern types, of decoration, of format and of every detail of binding and press work. Happily Mr. Rogers' strongest affinities are with the sixteenth century and his example has thus very much mitigated the superstitious admiration for Jenson which prevailed as a result of his letter being accepted as a basis by the Kelmscott, Doves, Merrymount and Riccardi Presses. It is true that Mr. Rogers' first type (*the Montaigne*) was based upon Jenson, but his second and far finer letter, the *Centaur*, was derived from French sixteenth century sources. The bulk of the Riverside books was printed from

CATALOGUE

OF AN EXHIBITION ILLUSTRATING THE VARIED INTERESTS OF BOOK BUYERS

1450-1600

Selected mainly from the Collections of Members of
THE CLUB OF ODD VOLUMES
And held at the Club House, 50 Mt. Vernon Street
March 18 to March 26, 1922

BOSTON
THE CLUB OF ODD VOLUMES
1922

The Merrymount Press, Boston, Mass. U.S.A

Caslon type and its derivations, but Mr. Rogers has used other historic faces, even Didot and Bodoni.

The private press early took root in America but has borne little fruit. So long ago as 1893 Mr. Frederic Goudy established the Village Press. Its output, however, has not been very considerable and Mr. Goudy is best known for the several handsome type faces which he has designed during the past decade. Though most of these are a success only in fine commercial work, the Kennerley has a possible future as a book-letter. Among later outstanding figures in the American movement towards good printing are Mr. T. M. Cleland, Mr. W. A. Dwiggins, Mr. Hal Marchbanks and Mr. Norman Munder. The American Typefounders Company is an enterprise which deserves mention in any summary of good influences. This corporation with the assistance of Mr. Bullen has made very fine reproductions of historic types, e.g., Cloister (Jenson) and Garamond.

THE HISTORY OF PRINTING TYPES

Handwriting is of course the forerunner of printing. The livelihood of the first printers depended upon their being able to reproduce by movable types a fair imitation of the manuscript books of their generation and locality. Hence it is that Gutenberg[1,2] of Mainz in Germany (who it is generally held invented printing with movable types in 1448 or '50), cut gothic letters. In Germany these letters have held their own until the present century. In France, Italy, and the Latin countries generally, the roman letter was much used by the scribes in later Renaissance times. The gothic letter had therefore a short life everywhere but in the Netherlands,[3] Germany, and England.[5A] In 1465 appeared an edition of Lactantius printed at Subiaco in a letter more roman than gothic in spirit.[4] Semi-roman letters were also cut by Gunther Zainer[5] at Augsberg in 1475, but in 1469 John of Spira, a printer at Venice, brought out the first pure roman letter. Next year Jenson followed with an almost identical type.[6] This letter completely defeated the gothic in Italy. Aldus, also of Venice, followed in 1494 with a type founded upon Jenson, and in 1501 astonished the world with the first italic letter.[7] It was Geofroy Tory, artist, scholar, and painter, who achieved

for France a victory over the black letter. Tory who was born at Bourges in 1480, associated himself with the printer Simon de Colines about the year 1520. In 1524 they published in partnership a magnificent *Horace*, in which was used an elegant roman letter. We cannot aver that these characters were actually cut by Claude Garamond, but their feeling is very similar to those known to have been cut by Tory's famous workmen some years before 1540.[8] Jenson headed the Venetian type family with his own creation and to Garamond belongs the similar honour of inventing the second great type family—the *old face*. The difference between the *Venetian* and the *old face* is mainly a matter of serif formation. The Garamond letter at once commended itself to printers generally, and in a short time became the model type of Europe. Though a little roman letter of the Venetian family was introduced into England by Pynson in 1509, gothic type was in complete possession until 1572, when John Day cut a series of types. These were copied from a letter made in 1565 for Plantin of Antwerp by Robert Granjon,[9] the illustrious Lyonnese cutter, himself an ardent admirer of Garamond. Day's was the first roman type made in England. The repressive decrees of the Star Chamber, however, successfully forced typefounders, and many printers, out of

existence. Elizabethan and Jacobean printers were obliged to secure their type from abroad. Their purchases consisted for the most part of Dutch adaptations of Garamond's letter. In this connection we may note the admirable types cut by such Dutch craftsmen as Christoffel Van Dijck[10] and Dirck Voskens,[11] whose work formed a large part of Bishop Fell's extensive purchases on behalf of the Oxford University Press in 1672. French founders also adhered very closely to the type of Garamond. His pupil Guillaume Le Bé, and the latter's family, continued the typefounding business of Garamond. In 1640 Louis XIV, at the initiative of Richelieu, inaugurated a Royal Printing House. From the times of François I, who appointed Geofroy Tory "printer to the king," a like privilege was conferred upon outstanding members of the craft in Paris, but was a mere title or patent. To the new Royal Printing House, situated in the Louvre, came, as a matter of course, large supplies of the Garamond letter, but in 1693 the royal punch-cutter, Philippe Grandjean, created a new face—"Romain du roi."[14] This letter displays a marked difference in the treatment of the serif and a great neatness in cutting and regularity of alignment. It is not too much to say that the "Romain du roi" was the first "*modern*" type. For the first time Grandjean employed the flat double serif

at the head and tail of the "ascending" and "descending" letters. Louis Luce, royal punch-cutter under Louis XV, also drew further away from the *old face* of Garamond, and produced in 1740 the first condensed or narrow-bodied letter.[15] The new fashion was now well set. Pierre-Simon Fournier, who purchased in 1736, the Le Bé foundry, which was established in 1552, cut several romans and italics in the new spirit, and he was the first to employ the term "modern" in respect to type design. To Fournier printing is indebted for the invention of a vast collection of ornaments, vignettes, fleurons, and a number of decorated types.[21] These were derived from the florid characters affected by the master engravers of the eighteenth-century France, e.g., Le Veau, Simonet, Fessard, and Chenu, who engraved on copper the designs of Nicolas Cochin, Moreau-le-jeune, Gravelot, Boucher, and others. Thus were evolved certain *caractères de fantaisie* which, reproduced and marketed by Fournier, became for a few years a veritable rage. The family of Enschedé, owners of the oldest (and to-day the largest) Dutch foundry, were quick at imitation, and these letters even found their way into the backwater of British printing,[23] and more recently into modern Germany.[22] As a recent revival of the Peignot foundry of Paris has led to their reintroduction, it is worth while

remarking that in discriminating hands these types may still be used where it is desired to suggeſt an atmosphere or to provoke an antiquarian intereſt. England was in the meantime muddling along with the help of Dutch matrices. The advent of William Caslon I in 1720 at laſt raised English reputation to a high position in the art.[12] The Caslon old face is based upon the beſt Dutch letters, themselves dependent upon Garamond. Caslon was too late, however, for immediate success, except locally. The fashion for the modern cut letter was only too well set. The attempts of John Baskerville[13] and Andrew Wilson also failed to reinſtate the old faces. The former's magnificent press work, however, was appreciated and produced a famous exponent in G. B. Bodoni.[16] By means of the Baskerville methods in press work, i.e., large margins, wide spacing, and careful machining on the one hand, and a supply of imitations of Fournier's types on the other, Bodoni successfully captured an enormous reputation, the works of Walpole even being printed on his presses. This was more than the successors to Caslon's business could ſtand. The Bodoni types were therefore reproduced, adapted, and debased by various English and other foundries. In 1812, at the Royal Printing House, Paris, where the modern types had been originated, Firmin Didot

produced a letter more finished in cutting, though less condensed, than either Fournier's or Bodoni's.[17] These types had at first no great success. The thirst for novelty had led Thorne of London to cut the first bold face letters, and these were at once much favoured.[20] Thorne was even commissioned to cut a bold face for the Royal Printing House itself. In 1818 Jacquemin cut a face for the same house, and the Didot foundry evolved a variety of fat-faced letters based upon Thorne's.[18, 19] In 1820 William Pickering, the eminent London publisher, endeavoured, by redrawing several of the old French borders and headpieces, to rescue English printing from the cold Bodoni and heavy Thorne influence, but he was compelled to use *modern* types. His printer, Corrall, was hardly a good second to him, and it was not until the accession of the younger Whittingham to his uncle's printing business at Chiswick that Pickering secured a suitable colleague. Their revival of the *old face* is too well known a story to justify a repetition here. At least it must be said that the Pickering-Whittingham combination became an important influence upon English domestic printing, greater perhaps than that of William Morris, whose work was and is interesting mainly to the speculator. For the past twenty years or so initiative in fine type design has passed to America. Mr. Bruce

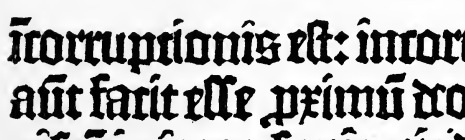
Rogers has designed for private use the Centaur type and the Montaigne types. Of these the first is of French inspiration, while the second is predominantly Venetian. The American Typefounders Company are reviving such historic types as Garamond[8] and Jenson[6] while Mr. F. W. Goudy has created two or three faces and adapted several others of established position. In spite of the activity of modern typefounders the future of fine letter design is none too secure. There are, and always will be, a vast array of bad novelties to embarrass the choice of the printer. Unfortunately, too, even when the printer knows better the customer does not. The constant imitation and adaptation of the ancients, however lively and good as a beginning, threatens to be carried to a palsied end. In the absence of creative genius the old mines are being worked, and there is great danger of their being soon worked out. There is but one remedy for the general bad taste exhibited by many printers and their customers. The real antidote for bad type designing is not to be found in the reproduction of ancient models, however good, but lies in the evolution of a school of beautiful writing. It was this existence of a tradition of beautiful writing that made it possible for Jenson and Garamond to design their admirable creations. In our own generation Mr. Edward Johnston has effected

a remarkable renaissance of calligraphy. It is noticeable that, while his teaching has secured an extraordinary change in formal handwriting, the pupils for the most part, unlike their master, rarely use any other than the somewhat heavy quill-written roman. Mr. Johnston's triumph over Shelley, Bland, Bickham, and the other "elegant round hand" copperplate calligraphers is complete. Is it too much to ask that he will supply the present generation with a series of new copybooks in which will be taught a variety of hands? Who will lead us back to the great sixteenth-century masters, Palatino of Rome, Tagliente of Venice, Yçiar of Saragosa, and Beauchesne of Paris? Only then shall we be able to evolve letters and types original as well as beautiful. In Germany the zeal of Fraulein Anna Simons, and in Austria the efforts of Prof. Rudolph Larisch in popularizing Mr. Johnston's teaching have had remarkable results, as the letters of Herrn Ehmcke, Tiemann, and Rud. Koch testify. That all these types are not in every respect satisfactory is perhaps true, but at least they represent a living craftsmanship rather than the mere revival of dead men's work.

GOTHIC LETTER

¶ 1 Gutenberg's first type, 1455

¶ 2 Gutenberg's second type



¶ 3 The earliest Dutch type, 1460

SEMI-ROMAN

¶ 4 Sweynheyn & Pannartz, Subiaco, 1465

¶ 5 Gunther Zainer, Augsburg, 1475

Der Samuel als er das schön
ein tiger tier/begerte er des blüte

¶ 5A William Caxton, 1477

Types of this form were used
by William Caxton in his
'Dictes and Sayings of the
Philosophers' printed at West-
minster in the year 1477

ROMAN (VENETIAN)

¶ 6 Jenson, Venice, 1470

These three lines are composed in a modern facsimile of Jenson's roman letter first cast at Venice in 1470 A.D.

ITALIC

¶ 7 Aldus, Venice, 1501

P. V. M. Bucolica. Georgica. Aeneida quam emenda ta, et qua forma damus, uidetis. cætera, quæ Poe ta exercendi sui gratia compoſuit, et obſcæna, quæ ei dem adſcribuntur, non cenſuimus digna enchiridio. Eſt animus dare poſthac iisdem formulis optimos quoſque authores. Valete.

¶ 7A 10 point Goudy Italic

These lines are set in the italic of a recently-cut letter whose form, in many respects, closely follows the Aldine italic. It differs from the latter in that its capitals are also inclined. This consistency was developed by Claude Garamond, who was the first to attempt to harmonize roman and italic, and thus to fit them for companion use upon the same page

OLD STYLE OR OLD FACE

¶ 8 Claude Garamond, Paris, about 1520-30

This is the Garamond type, the first of what are now known as old faces. Cut during the years 1520-30

(*Set in the American Typefounders Co. facsimilie*)

¶ 9 Cut by Robert Granjon of Lyons for Chr. Plantin, of Antwerp, 1565

rationem, ſed hoc ſatis multò abſurdius eſſe ei artem non tenet, quàm *inſano, quàm ebrius. In aliis ſpectandum,*

¶ 10 The Dutch Old Face, Chr. Van Dijck, 1660

Tardius aliquanto moleſtiuſque cum O
G I O acta res eſt. Is enim recua ſcripſerat,
landis, Zelandiſque atque Burgundis P
ctum deſignaret quando ſe hiſce prefectu
h i j k l m n o p q ſ s t v u w A B C D E F
A B C D E F G H I K L M N O P Q S T V U X

Æadem, is admonenti Gubernatrici ut Amſtelodamo, non modo non a paruerit, ſed Miſſuma Gubernatrice Turrium a ſecret urbe Protinus abſcendere, non Exaudito R
A A B C D E F G H J I K L M M

¶ 11 Fell

Punches for these types were purchased for the *University Press* at Oxford by *Dr. John Fell* about the year 1672. They were cut by Dutch artists of whom the most prominent was Dirck Voskens of Amsterdam

¶ 12 The English Old Face, 1720

William Caslon, *the first great English typefounder*, cut his old face series during the years 1720-26 Caslon old face remains one of the finest available letters

¶ 13 Baskerville, 1750

John Baskerville

¶ 14 The first modern face, cut by Philippe Grandjean, royal punch-cutter, Paris, 1693

d'*Imprimerie des assignats* & fut placé sous l diate du Gouvernement.

En 1792, l'Imprimerie du Louvre devin *exécutive.* Malgré l'activité que déployait ne pouvait suffire à la publication des l tionnaires dont le nombre allait chaque j

¶ 15 The first condensed letter, cut by Louis Luce, royal punch-cutter, Paris, 1740

Mais, dans la pratique, il s'en faut que cet ar façon intégrale. Bon nombre des impressions imputable au budget de l'État», sont confiées imprimeries secondaires dont je rappellerai la

1° L'imprimerie du *Journal officiel;*

¶ 16 Bodoni, Parma, 1785

G. B. BODONI (1740–1813), was not, as is generally supposed, a great innovator. His letters display a considerable likeness to those of Fournier (1712–1768) and Luce. Bodoni, however, increased the contrast between the thick and thin lines of the letter. *Bodoni cut these types about the year* 1785

¶ 17 Ambroise Firmin Didot, Paris, 1812

Grammaire de la langue serbo-croate
FEUVRIER. – 1904, in-8° raisin.

Je signalerai enfin le *Corpus scrip orientalium,* sous la direction de M I. GUIDI, H. HYVERNAT, B. CARRA DE

¶ 18 Jules Didot, Paris, 1819

Oui, Madame, à la Vérité
Rendons cet hommage

¶ 19 The Didot culmination of the "mechanically-perfect" letter. Note the extreme thick and thin lines

NEne

¶ 20 The English "fat face," originated in 1810 by Robert Thorne

In the year 1483 no more than *FOUR*
Printing Presses

¶ 21 Fournier-le-jeune, Paris, 1746

MFN *LP*

ABCDEF
FOURNIER
ABCD

Fournier - le - jeune, who succeeded to the Le Bé foundry, applied himself with great industry to the cutting of decorated characters of very various merit

¶ 22 A modern German revival of a Fournier decorated type

SCHRIFTSTELLER

¶ 23 Scottish versions of Fournier's decorated types, cut by Wilson, Glasgow, 1820

ABCDEFGHIJ
JKLMNOPQR
ABCDEFGHIJK

Old roman capitals cut at Lyons in 1820 and revived by Beaudoire (Paris, 1850)

ABDEFGHJKSW

Classical roman capitals, by F. W. Goudy, 1913

FORUM IS A GRACEFUL LETTER FOUNDED ON THE BEAUTIFUL SHAPES EVOLVED BY THE STONE CUTTERS OF ANCIENT ROME

The "Hadriano" type, designed by F. W. Goudy, based upon third-century inscription letters (1920)

ABCDEFGHIJKL
MNOPQRST 1234

An original type of 18th-century spirit, cut by Peignot (Paris, 1915)

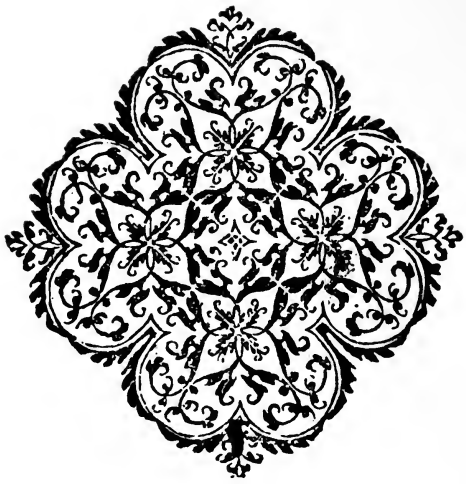
Nicolas COCHIN

Recent French revival of an 18th-century face (cut in 1915)

MOREAU-le-jeune

A RECENT SUCCESSFUL "MODERN" FACE

Mr. Goudy designed this beautiful letter in 1921. It is named the "Goudy Modern." There is also a companion white letter named "Goudy Open"



ON DECORATION IN PRINTING

Decoration has, from the early days of the craft, played an important and interesting part in printing. Elaborate woodcut borders were brought out at Venice, Florence and other Italian printing centres by the renaissance artists. German printers also commissioned similar but heavier decorations for their title pages, and Geofroy Tory brought the graceful Italian semi-floral, semi-architectural method into French books of hours. These wood engravings of somewhat specific application, were followed by simpler strips of pieced-together ornament, which satisfied a more universal purpose. These were in turn succeeded by metal flowers. The 18th century revulsion against ornament gained ground until the fifty years from 1790 to 1840 saw the disuse of all forms of typographical decoration other than fragments of plain rule.

The old ornaments, however, have since been revived. William Pickering in the 20's of the nineteenth century recut a number of French woodcut decorations, and the Whittinghams went to the same source for the strips and ornament wherewith they garnished the works printed during the old face revival of the 1840's. Our own day has witnessed a renewed interest in smaller units of typographical

decoration, and many printers and publishers have welcomed this latest revival. The reason is not far to seek. By the disciplined use of decorative borders and flowers, initials, head and tail pieces, charm and distinction may be given to the page without detracting from the main purpose of print—which is to be read. The enthusiastic printer will, of course, not be satisfied with such ornaments as he may be able to purchase from the usual sources but will design a number which shall be exclusively his own. By these means he will give his work a becoming individuality and character. Another admirable ornament is the initial letter, which, whether plain, open, shadowed or decorated, is of course, a survival of the old days when books were inscribed by hand. In the old manuscripts they are invariably the glory of the page. Here the old scribes, who were often artists as well, let themselves go. They made the openings of each chapter in their books the excuse for a splash of colour and a wealth of intricate flourishing or outburst of flowers and leaves, giving the blazoned page the appearance of having burst into joyous life.

And, when you come to think of it, something very like this really happened. The old scribes loved their work, and they were never tired of expressing their joy in every conceivable ingenuity of artistic invention.

The present-day scribe may well seek to exercise his craft in association with the printer. A notable example of this co-operation is to be found in the sumptuous volumes printed at the Doves Press and whose interest has been manifoldly increased by the initial letters written by that master calligrapher Mr. Edward Johnston. Many admirable title pages and chapter headings would spring from this happy fellowship. In these adventurous novelties, success will depend, as in all decorative printing, upon the absence of over-elaboration and the presence of discipline. Too much flourishing and finicking will inevitably lead a reaction of taste to the early nineteenth-century coldness.

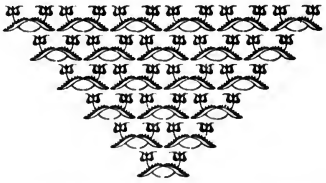
In these more matter-of-fact days we may yet capture some of the fine frenzy which went to the making of the beautiful bookwork of the past. A modern job is not the less worth doing well, and a piece of printing, even though its object is to sell goods (an honest and necessary object), is very often all the better in itself, and all the more efficient in its purpose, for the added distinction of suitable decoration.

As has already been noted, one of the most appropriate and pleasing methods of obtaining this additional ornamentation is by the use of decorated initial letters. These exist in innumerable varieties and sizes appropriate to

A LARGE NUMBER OF COMBINATIONS AND USES MAY BE MADE UP FROM A FLOWER AS THE FOLLOWING

SIXTEENTH CENTURY FLOWER

No. 1



all manner of purposes, and capable of being harmonized with any fount of type. The ornamental initial letter is also an admirable means of introducing colour into a page. Many desirable and original effects may be obtained by the introduction of outstanding initials in blue or green, or grey or orange. Decoration in the hand of an able typographer will often effect much more than mere ornamentation. In addition to the purposes of utility, such as the emphasis of a title or the rendering of one section of the printed page distinct from another, or the giving of special place to panels of type or pages, decoration can be used to express and interpret the text. It can be used in the broad sense to give a luxurious character to a luxurious idea, to add a note of elegance, or fancy, or whimsicality even, when required; and in the specialized sense ornament may be drawn so as to indicate a period of history, a subject, or a story. It will suggest an atmosphere, convey the feeling of stability or antiquity of the firm concerned, or otherwise assist expression. The advertising of jewellery, furniture, plate, and other commodities in which there is a "period" element, is naturally suitable for decorative treatment. Nothing could be more appropriate than that the decoration should suggest the selling-points of the goods. While, on the one hand, a drawing may be commissioned, the almost

infinite uses of the printer's flowers should be borne in mind. These mobile ornaments are almost as old as type itself, and (most important) of even colour. They are cast upon type bodies, and can thus be formed at will into borders, head and tail pieces, and a host of minor forms of decoration. For the hundred-and-one jobs of a domestic and civil character, marriages and births, removal notices, exhibition invitations, concert announcements, and the rest, these decorations are as appropriate as they are inexpensive. It is pleasant to be able to record that the public fear of typographical decoration, itself an issue of self-distrust, is being cast out by knowledge. Those who at this time of day "make it a rule to avoid ornaments," confess by the same their inability to discriminate the fit from the unfit, the appropriate from the inappropriate.

BORDERS.

Borders are becoming more and more important in printing, and the taste for them is increasing. Borders play two main parts : the first to frame a page of plain or decorated type as you would frame a picture, and the second to give an added distinction to a special panel of type or to separate an advertisement from the surrounding typography.

Every border should add to the distinction or expression of the typography. It should

LIBRO

DI NATVRA

D'AMORE DI MARIO

EQVICOLA.

DI NVOVO CON SOMMA DILIGENZA RISTAMPATO E *corretto da* M. Lodouico Dolce.

CON NVOVA TAVOLA DELLE COSE PIV NOTABILI, *che nell'Opera si contengono.*

IN VINEGIA APPRESSO GABRIEE GIOLITO DE FERRARI ET FRATELLI. M D LIIII.

Giolito, Venice, 1554

at one and the same time, stand apart from and belong to the type. Any border which does more or less than this is a mistake. Some borders are so emphatic as to detract from the message of the printed words ; others are so weak as to be negligible. The golden rule with borders, as with other details of the printing art, is that there is no golden rule : no golden rule except that of good taste and good craftsmanship. Appropriateness is the watchword. Borders and all such additions to type stand or fall by this word. Do they peacefully arrest attention ? If so, their justification is final and complete.

The typographer will often call to his aid such devices as the decorated rule, the open-bellied section mark, the asterisk, and the paragraph mark, all of which can be made to serve a decorative purpose.

Finally, a simple border of plain rules, single, double, or multiple, in the hands of a fine printer, may add elegance, refinement, and distinction to a page, without any other form of decoration whatsoever.

Type, Ornaments, Rules, etc., should be of the same or similar weight and character. Decoration should only be used when required to fill definite purposes, and care must be taken that it does not stand out from the type matter so as to be overpowering.

Type size in relation to Measure is best determined in terms of average 'Words to the Line' and it will be found that the eye carries over most comfortably when there are eight to ten words in a line. In computation it is necessary to count at least six lines to arrive at an average. When more than fourteen words are allowed to the line it would be advisable to divide the page into two columns.

Space Units

2 en quads = one Em.
3 thick spaces ,,
4 middle ,, ,,
5 thin ,, ,,

Shaded Rule or heavy type should not be used on a roughish antique paper, as it slurs.

Colour should be used sparingly. The less used, the more effective the job. It should be balanced at top and bottom, or well above the centre of the page.

Balance. When a device or ornament is CENTRED at the top of a page, with no headlines under-

neath, care should be taken not to throw out the balance of a page by the insertion of a large distracting initial.

Jobbing Display Work. The main words must determine form of the type masses. Here as always, success depends largely upon the mastery of white space and leading.

Margins should generally be in the following proportions :

Back (single)	1½
Fore	3
Head	2
Tail	4

Note : In books of more than one section where the binding hides a part of the back margin, allowance must be made in order that the visible margins conform to scale.

Tabular Matter. Where there is table and column matter as in Catalogues, etc., an enclosing rule or a full width head and tail band made to conform to the page size adopted, will hold the matter together.

Type Metal is an alloy, and is made up of :—

lead, antimony, tin, copper nickel.

The per cent. of an average metal is :—

lead	100 lbs.	soft
antimony	35 lbs.	hard and brittle, expands
tin	15 lbs.	will stand rough usage
copper	10.25	additional to lead
nickel	small proportion	hardens

There are four kinds of type metal used in the trade, each differing in its degree of hardness :

No. 1 metal 12 pt. type downwards
No. 2 metal 18 pt. to 12 pt.
No. 3 large types
No. 4 leads, clumps, spaces and quads

The essential qualities of a good type metal are:

1. Hardness
2. Toughness
3. Capacity to take a fine and clean-cut impression from the mould
4. Its complete mixing properties with an absence of soft parts.

Weight of Type. A square inch of type weighs a quarter of a pound.

Woodcuts. A predominantly black woodcut can well be used with a Black letter, a heavy roman or gothic type. The lighter types, such as Caslon and Garamond require woodcuts that are much lighter in design and execution.

Half Tones. A purple toned P.O.P. is standard for obtaining best result for black and white reproduction.

Orange Ink for Posters is NOT suitable for the smaller sizes of type (under 72-pt.) as it is unreadable even at short distances.

Black Key in Line Colour Work. With opaque colours black should always be done last. With transparent colours, each design should be judged on its own merits.

White Ink. It is inadvisable to mix white ink with an ink for use with type smaller than 10 point, as the type would quickly be clogged.
Double Tone Inks print best on first-class super-calendered or matt paper. Art paper is not very suitable.
Magnesia is better than chalk in case of urgency for drying ink. It is transparent (chalk is opaque) and does not therefore detract from the blackness of the ink. It also has strong drying properties.
Web of Paper. The web of the end paper and binding paper should run round the boards the same way, otherwise the book will sag very badly, soon after being bound.
Damping Hand-made Papers. Hand-made paper should be damped before printing, about six sheets at a time, stacked and pressed, and the following day separated and turned and pressed again.

After printing, dry quickly, and spread out or hang over strings in a warm atmosphere. Some papers, which require less damping, need only be placed between damped sheets of commoner paper.

Only a fraction of the ink is required for printing damped paper that would be required for dry paper. Between printing the first side and backing up, the paper must be kept from the air as much as possible.

Testing Paper. Obtain a mixture of the following ingredients :—

Tilorglicinol	4 grammes
Alcohol absolute	25 c.c.
Hydrochloric acid pure	5 c.c.

Apply a drop of the mixture on the paper to be tested. If the mixture remains yellow, the paper can be considered to be of good quality, made chiefly from esparto and rag fibres. If on the other hand the mixture turns into a dull reddish colour, the paper can be considered to be of inferior quality, containing a large percentage of 'mechanical' wood. By mechanical wood is meant, wood crushed into a pulp and not treated carefully with chemicals, which would normally kill all life in the fibres. The result is that a paper made of mechanical wood turns yellow after a short time, and breaks away very easily. News paper is made chiefly out of mechanical wood.

A SHORT
DICTIONARY OF PRINTING TERMS

Addenda: An addition to any work.

Antique: A term applied to rough-surfaced paper.

Art: Coated paper adapted for half-tone block printing, is generally, if inappropriately so described.

Azure Laid: A laid hand made or machine made writing and account book paper of an azure colour.

Bank: Very thin and tough writing paper.

Bleed: A term used when a book has been trimmed to such an extent as to cut into the printed matter.

Bond: Tough machine made writing paper, somewhat thicker than "Bank."

Black-letter: A loose description used to specify old English, gothic text, or ecclesiastical type.

Blocks: A general term covering woodcuts, electros, and printing surfaces other than type, etc.

Body of the Work: The text proper of a volume is so described to distinguish it from the "preliminary" (titles, contents, etc.), index, appendix, and notes.

Broadside: A sheet printed on one side only, e.g., a poster or rhyme sheet.

Calendered Paper: Paper very highly rolled or glazed; much, and often unnecessarily, used for illustration work.

Cancel: A new leaf or sheet reprinted in consequence of an error or defect.
Caps: Letters thus, CAPITALS. Abbreviated to "caps."
Caps and Smalls: CAPITALS and SMALL CAPITALS.
Cartridge: A hard and tough paper made with a rough surface.
Collotype: A method of printing from thin plate of gelatine whose upper surface is etched and slightly raised by photographic means. There is no screen, and this method is particularly suitable for the reproduction of drawings and water colours.
Colophon: Printer's note relating to the circumstances of production. It is put at the end of the book.
Condensed Letter: A narrow or elongated type.
Copy: Manuscript for the printer or drawings for the engraver.
Cut-in Notes: Those inserted within the text at the side, and not in the margin.
Deckle: The ragged edge of hand and mould-made papers.
Dummy Copy: One generally made of blank leaves to represent the style, bulk, binding, and general format of a pamphlet, catalogue, book, etc.
Electrotype: A reproduction obtained by covering a wax impression with an electro-deposit of copper.
Em: Printer's general measure, one-sixth of an inch.

End Leaves (or Papers): The flyleaves at each end of the book, sometimes decorated, but generally blank.
Errata: A list of the author's or printer's errors.
Format: An expression for the size and shape and general get-up of a book.
Forme: A number of type-pages locked in an iron frame called a "chase."
Forrel: A coarser kind of parchment.
Fount: The whole number of letters, etc., in one complete set of type.
Foxed: A term used when a page is spotty or mouldy.
Full Point: Printer's term for a *full stop.*
Galley Proofs: Rough proofs in slips about two feet long before the matter is made up into pages.
Hand-made Paper: So named from the fact that each sheet is formed by a man dipping a mould into a vat containing pulp composed of rag fibres, and taking up sufficient to form a sheet of paper of the required substance. The hand-made papers made from best linen rags are the most durable papers procurable.
Hair Space: The thinnest space made for placing between words or letters.
Half-Title: The short title in front of the full title.
Half-tone Blocks: Photographic relief printing blocks, produced with the aid of a ruled screen which breaks the picture up into various

tones. Blocks are made in various screens for use on paper of different surfaces.

Imposition: The laying-down of the pages in position, to secure, when the printed sheet is folded, that the pages be in due order.

Imprint: Act of Parliament requires that the printer's name and address be found in the books printed by him.

Indent: To set back any line or lines, as at the beginning of a paragraph.

India Paper: Very thin, opaque, strong printing paper used for Bibles and other works where a great number of pages are required to occupy a small compass.

Initial Letters: Large capital or decorated letters used at the outset of a chapter or work.

In Slip: Galley-proofs printed before making up into pages.

Italic: The sloping characters, distinct from roman types—Roman; *Italic.*

Keep Standing: An order not to break up the type pending possible reprinting.

Laid Paper: Shows faint parallel lines giving the paper a ribbed appearance.

Lay-Out: A more or less exact sketch of the arrangement of a piece of printing.

Leads: Strips of lead of varying thickness for spacing out lines of printed matter. The thinnest measure sixteen to a pica, or ninety-six to an inch.

Letterpress: Surface printing from type or blocks, as distinct from lithographic, collotype and plate printing, etc.

Ligatures: Tied letters cast upon one body: thus, ct, st.

Linotype: A composing machine of American origin, setting up matter in slugs or solid lines (line-o'-type). Generally used for newspaper work.

Make Ready: The very detailed preparation given to type pages and illustration blocks, when these are put to machine for printing.

Make-up: To measure off matter into pages showing the general arrangement of pages, illustrations, etc.

Monotype: A composing machine of American origin which casts loose or single types. Generally used for book work.

Moulds: A replica cast in papier maché from type or blocks preliminary to stereotyping. Moulds are suitable for storing until the actual stereotype is wanted and thus enables the type to be distributed.

Mould-made Paper: An imitation of hand-made paper made mechanically from good materials.

Off-set Printing: A process of printing type, plates, or other designs from a litho stone or plate, by transfer to a rubber cylinder which is pressed on to the paper.

Old English: Founts of type of black letter character. Sometimes expressed by O.E.

Old Face Type: A class of type such as that cut by William Caslon in the early part of the eighteenth century.

Paſte Downs: The blank fly leaves at each end of the book, which are paſted down on to the covers.

Perfecting Machine: A machine that has two impression cylinders and prints both sides of a sheet at one operation.

Point Syſtem: A "point" is the unit of type measure, the inch being divided into seventy-two points.

Preliminary: The matter coming before the main body of the text, such as, the half-title, title, contents, copyright notes, introduction, preface, etc.

Process Blocks: Metal printing surfaces produced with the aid of photography and a chemical process.

Proof: A trial print from type, plates, or blocks.

Quire: A ſtandard parcel of paper, a printer's quire being 24 sheets.

Ream: A ſtandard parcel of paper, a printer's ream being 516 sheets. Hand-made and drawing papers may contain 472, 480, or 500 sheets.

Regiſter: The accurate adjuſtment of print on one side of a leaf to that on the other, or of one colour to another on the same sheet.

Retree: Sheets of paper that are slightly defective.

Roman: A class of type other than italic, black, or decorated types.
Rotary Press: A printing press in which both printing surface (curved stereotype or electrotype plates) and paper (fed from roll) revolve.
Rubricated: A term used when part of the book is printed in red.
Serifs: The fine lines at the top and bottom of a letter. Sans-serif : a letter without serifs.
Shoulder Notes: Notes placed at the top corner of the page margin.
Sidenotes: Marginal notes as distinct from "footnotes."
Slips: Matter pulled as proofs in long slips, and not made up into pages.
Small Caps: The SMALL CAPITALS, as distinct from FULL CAPS., indicated in MS. by underlining with two strokes.
Solid Matter: Type set up without being leaded.
Stereotype: A replica cast in metal from type or block.
Stet: A Latin word signifying the cancelling of any alteration, dots being placed underneath the alteration itself.
Stipple: A method of shading by dots instead of lines.
Swash Letters: Old face italic capitals with tails and flourishes, thus: *A B D E G K R*
Three-Colour or Trichromatic Process: Colour-printing by means of the three primary colours superimposed on each other — the blocks

having been automatically dissected by photographic process.

Two-line Letters: Plain initial letters occupying two lines in depth used at the commencement of a chapter or section of a work.

Typograph: A composing machine of German orgin, which sets type in slugs similar to the linotype.

Typography: The character and appearance of printed matter.

Uncut Edges: Leaves uncut by machinery, not necessarily "unopened" by hand.

Vignettes: Illustrations where the edges are undefined and shaded off gradually.

Watermark: The wire-mark of any particular design or trade-mark woven in a sheet of paper.

Woodcut: A printing surface of wood upon which a design has been cut with a knife.

Wove Paper: A paper which shows no wire marks.

Wrong Fount: Letters mixed with, but not belonging to, the same fount. Abbreviated to w.f. = Wrong fount.

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